SPRING 2019
Course offerings listed below are subject to change. All courses may not be listed here.

ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses.
https://sunspot.sdsu.edu/schedule/search

ENGL 604B POSTMODERNISM J. PRESSMAN
Postmodernism is a term of startling ambiguity. It indicates a temporal period of belatedness, after modernism, but also suggests the continuation of that earlier artistic movement into the second half of the twentieth century. Postmodernism cuts across disciplines—architecture to art, literature to philosophy—and leaves its mark on contemporary literature in formal attributes (intertextuality and reflexive meta-commentary) as well as affective and attitudinal tone (skepticism, disbelief, and irony). This class provides an introduction to British and American postmodernism through a survey of key texts, both literary and theoretical. Writers include Don DeLillo, Thomas Pynchon, Joan Didion, and Samuel Beckett as well as Jacques Lyotard, Jean Baudrillard, Fredric Jameson, Hélène Cixious, and more.

ENGL 725 CENSORED! Y. HOWARD
This seminar will be primarily focused on sexuality studies and will engage with the politics of censorship as it pertains to cultural and historical perspectives of putatively controversial material. The seminar will broaden out to larger questions about the limits of allowable expression in a range of visual, auditory, and literary contexts. We will explore debates on pornography, sex panics, the counterintuitive notion of “good” forms of censorship, and the latest and most path-breaking work in queer cultural studies that engages with radical forms of sexuality and its associated aesthetics. Some of what we will read will include (but not limited to) Courtney Baker, Humane Insight: Looking at Images of African American Suffering and Death; Nora Gilbert, Better Left Unsaid: Victorian Novels, Hays Code Films, and the Benefits of Censorship; Jennifer Tyburczy, Sex Museums: The Politics and Performance of Display; Hoang Nguyen, A View from the Bottom: Asian American Masculinity and Sexual Representation; Jennifer Nash, The Black Body in Ecstasy: Reading Race, Reading Pornography, and selections from David Halperin and Trevor Hoppe, eds., The War on Sex. We will pair our readings with related cinematic, sonic, and other textual examples reflecting the sexual politics of representation.

ENGL 726 SEMINAR: VISIONS & REVISIONS C. COLQUITT
Description Not Available

ENGL 727 THEORIZING QUEER ADOLESCENT LITERATURE A. MATOS
Theorizing Queer Young Adult Literature

In the landscape of queer adolescent literature since the publication of John Donovan’s young adult novel, I’ll Get There. It Better Be Worth the Trip (1969), arguably the first text with queer content written for and read by teen audiences. Originally a niche genre of literature, queer young adult novels have become cornerstone texts in the field, reaching a previously unthinkable degree of admiration and celebration in both academic and popular contexts. How can queer adolescent literature push us to better appreciate different ways of existing, surviving, and thriving in heterocentric, patriarchal, and antiqueser cultures? To what extent can different branches of (queer) theory assist us in unpacking and examining the literary and radical potentiality of this increasingly mainstream subset of young adult literature? In
ENGL 727  THEORIZING QUEER ADOLESCENT LITERATURE  A. MATOS
(continued)

In order to effectively answer these questions, we will draw from different queer approaches—including queer affect studies, queer ecocriticism, queer of color critique, queer postcolonial studies, and queer narratology—to examine different subgenres of queer adolescent literature published from the late 1960s, onward. As a student in this class, you will develop an understanding of the literary, aesthetic, cultural, and historical issues that inform the creation and interpretation of queer adolescent literature, and you will develop a robust understanding of different queer theory approaches and their application towards the examination of various texts and cultural productions. The assignments in this course will be geared toward professionalization in the academy, and you will develop skills including but not limited to: a) writing a paper proposal and abstract; b) anonymously reviewing a peer’s essay and writing a reader’s report; and c) preparing and presenting a formal conference paper for an academic conference.

ENGL 750F  MFA SEMINAR: FICTION WRITING  C. GORIA

"We share our stories to engender outrage but also to cultivate an imagination of what is possible." -- Kalpona Akter, Human Rights Activist (from the Prologue to Invisible Hands)

"To write honestly and with all our powers is the least we can do, and the most." -- Eudora Welty

"I have sometimes wanted to forget what I heard, to return to a time when I lived in ignorance. More than once, however, I have seen the sublime in people, and wanted to cry." -- Svetlana Aleksiević, Winner of the 2015 Nobel Prize in Literature.

In this semester-long workshop, we will read works of fiction and oral history, exploring how literature can cultivate empathy. Through assigned readings, writing prompts and exercises, we will explore style, voice, dialogue, narrative arc, and other elements of writing fiction. The majority of our time in class together will be focused on the development of the student’s creative and critical abilities, writing and analysis, and on bringing the student’s work to a finished, publishable state. Each student will submit original fictional work twice in the semester, and will receive from the instructor and other students written feedback focused on understanding each work on its own terms.

ENGL 750F  MFA SEMINAR: FICTION WRITING  H. JAFFE

Short, Short Fiction Story

This course is designed for MFA and interested MA students. Each participant will be required to submit a minimum number (not yet established), of abbreviated texts, usually (though not always) with a specific word count (50, 100, or 250 words, for example).

It is crucial to understand that short short texts are especially in demand now for several reasons, one of which is that offline journals are not appearing 3 and 4 times annually as previously, but just once, and very short texts permit editors to publish more writings than if they (the journals) came out more frequently.

I will ask for individual texts and also sequences of texts: two or three, for example, on particular subjects, and I wish to see every text you write electronically.

In addition to the assigned books, to read pleasurably and to generate your own mini- or micro-fictions, there will be occasional brief or collaborative “prompts” and films, to explore short short narrative in different contexts.
ENGL 750F  MFA SEMINAR: FICTION WRITING        S. MARTIN

This workshop will focus exclusively on the short story. You will be expected to write two separate short stories and submit them for workshop discussion, revising one of them at the end of the semester. What’s a short story? Obviously, this term includes a wide range of aesthetic and thematic strategies. But for the purposes of this workshop, the term will not include flash fictions, sudden fictions, long stories, parts of novellas, or parts of novels. Short stories that are meant to be parts of a book-length short story sequence will be acceptable, provided that they can function as completely independent works. I will expect your stories to be roughly 2,500-10,000 words in length, and I will provide models of various aesthetic strategies throughout the semester to enhance our discussions. All assigned readings for this class will be taken from recent issues of selected literary magazines. Special emphasis will be placed on enhancing your chances of publishing in these journals, and others like them.

ENGL 750P  MFA SEMINAR: POETRY WRITING        B. FALCONER

When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, the relationship between narrative and the lyric, syntax and the line. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar, with the hope of ultimately expanding the range of what we can say and how we say it.

ENGL 784  SEMINAR: CREATIVE NON-FICTION        H. JAFFE

Let me say at the outset that “creative nonfiction” is a more pertinent genre now than ever before. This course means to explore why that is so. This 2019 version will mostly proceed from the underside, and many of the readings and viewings will be dissident, generated by those discourses which are typically unseen, unheard, unwitnessed; in effect, parallel but subjugated discourses. A majority of the exercises will be imaginative and generated by the readings and visuals; other exercises will be more precisely analytical. Assigned books not decided on.

ENGL 790  SEMINAR: MA PORTFOLIO/EXAM PREP      Q. BAILEY

ENGL 790 (MA Portfolio) seeks to prepare you for success in your Spring 2019 portfolio defense. It will focus, in particular, on acquainting you with the process of scholarly publication, on providing you with specific feedback on your work during the revision process (of both the “star” and, to a lesser extent, the second paper), and on preparing you for the
ENGL 791B  SEMINAR: MFA MANUSCRIPT FICTION  S. JU

Whether we are writing short story collections or thousand-page novels, we as fiction writers are challenged to create works that feel whole, that take the reader on what feels like a complete journey -- even when pieces may be deliberately fragmented, endings left purposefully open. This workshop, which will consist primarily of one-on-one meetings, is a chance to consider our artistic choices as writers alongside our relationship with readers. Writing new pages and revising existing ones, we will bring our book-length works to completion, discussing all the while how to marry stand-alone stories into a bigger project, or how to structure novel-length narratives into satisfying forms. We will also read relevant works from individualized reading lists and discuss the publishing process and marketing decisions for our projects, with a clear-eyed view both of our desires and ambitions as writers and the demands of the current publishing market. By the end of the course, each writer will have a 90- to 120-page novella or short story manuscript. This English 791B course is required for all third-year fiction students to complete their program of study for an MFA degree in fiction.

ENGL 796  PEDAGOGY  Y. HOWARD

This course is intended for graduate students teaching English 220 and English 280 to develop pedagogical skills and talk about approaches to teaching. It will be run as a workshop-style seminar where we will discuss theories and strategies associated with college-level teaching. While we will read critical essays and articles on pedagogy, the class will provide opportunities to hear a range of perspectives from guest speakers and engage in dialogues about experiences in the classroom in order to grow as successful instructors.
SPRING 2019

Course offerings listed below are subject to change. All courses may not be listed here.